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studied were placed—because they had studied—in a position where their opinions were of no more value than those of a man in the street; fancy the confusion, and it may give an idea of what this movement is trying to do for the art of painting in France.

One could, to a certain extent, understand, if these men were attempting something really new; but if we consider the whole movement of *Intransigeance* and what it has given us we find—excepting the personal note in the work—absolutely nothing that has not been done before. All the best men themselves know it, proclaim it and insist upon it. They found art embarrassed with false theories, bad and tiresome work everywhere, and tried seriously to return to the good. They invented nothing—painting had been invented and perfected centuries before. They found the laws of painting neglected or forgotten, and made an effort to have them recognized. Manet's best work is much nearer the masters than the majority of the pictures in the exhibitions of his time. Degas frankly claims he is based entirely on the primitives, whom he spent three years

studying and copying, and regrets he could not have spent longer. Even Cezanne, in his best work, constantly recalls the German primitives. Certainly all these men were very unequal in the quality of their work, which was unavoidable; they were seekers, and many of their pictures which one sees today were experimental and were never intended for exhibition. The main point is that their best work is evidence that they tried to return to the right, as shown in paintings of the masters; they tried to follow the great laws of art—laws so broad that there is plenty of scope for personality or individuality—but laws which must be observed if the painting of a country is to take any place in the history of art.

On the contrary, what *Intransigeance* is giving us today is based on a total disregard of all these laws. Avoid them, never learn them or forget them, is the rule. Put the result before the public with plenty of bluff, and the praise customary when exhibiting a masterpiece—the veriest daub is in all seriousness accepted, admired and collected; and confusion reigns supreme.

ART IN THE WEST

A REVIEW OF THE SOCIETY OF WESTERN ARTISTS' JUBILEE EXHIBITION

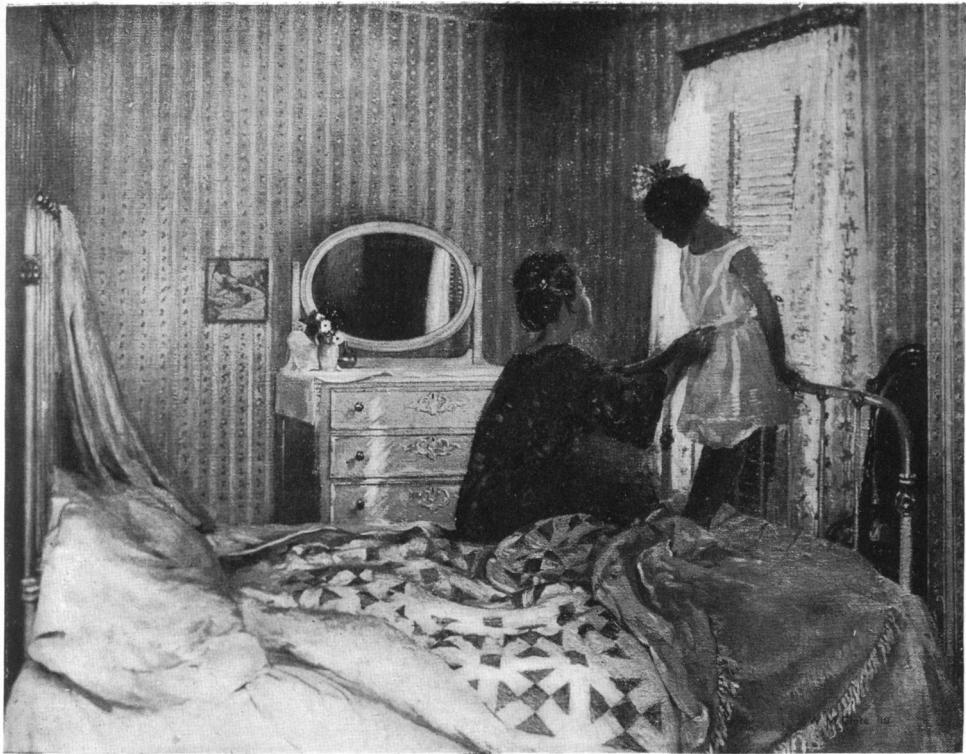
BY F. E. A. CURLEY

NOTABLE in the artistic development of this country is the broad and popular Western movement in the interest of the general spread of appreciation of art, and of the fostering of native production. Working in close sympathy with the active Western museums in this movement is the Society of Western Artists, which now is holding a "Jubilee Exhibition" in commemoration of its fifteen years of successful effort in behalf of Western art.

Each year during this period the Society has gathered a good collection of

examples by Western workers, which it has exhibited in Chicago, St. Louis, Indianapolis, Cleveland, Detroit, Cincinnati, Louisville and other cities. Besides the usual benefits derived from exhibitions of worth and dignity, the result has been to bring into closer sympathy a considerable body of American artists, and to develop in the minds of the Western public appreciation of the remarkable development that is going on in their section of the country.

Some Eastern eyes, too, have been opened by the Society's work, as they



ANOTHER MORNING

WILLIAM MARSHALL CLUTE

might not otherwise have been, to the fact that the West is now taking a conscious as well as a very important place in the national progress in art. In the development of discriminative public appreciation, and of cultural and professional technical education and serious art production, it reasonably now may be admitted that the West is making progress in this field as remarkable as it has in those of industry, commerce and finance.

The Art Institute of Chicago, with its large and valuable collections, its three or four thousand students, and its work in conjunction with the public schools and the neighboring University, is in some respects the most impressive institution of its character in the country; what may be lacking in ancient traditions being made up in zeal and devotion to progressive ideals. In St. Louis, under the direction of Professor Halsey C. Ives, now so often spoken of as the

dean of American museum organizers, an art school with high standards has existed for more than a third of a century, and, besides bringing out hundreds of young artists who have taken professional rank, instilled in its classrooms cultural knowledge of art into thousands upon thousands of the present citizens. Similar work has been going on in Cincinnati, Buffalo, Indianapolis, Cleveland and Detroit, and in a smaller way in many other cities. All this art activity is interwoven with the history of the Society of Western Artists.

The illustrated catalogue of the Fifteenth Annual Exhibition enumerates two hundred and forty-six works. Yet less than half of those offered to the jury of selection were chosen, and this number in turn was kept down by the announcement that the standard of selection would be much more rigorous than ever before. Different, indeed, is this from the situation at the first exhibition,

though some of the strongest members of the Society now were active members then; but they were few in number and were not supported by any such body of capable workers as go to make up the one hundred and twenty exhibitors this year. One of the creditable elements in the present exhibition, indeed, is this representation of the numerous artists who have made their way into the productive fields since the birth of the Society, many of whom, too, have received exclusively Western education.

The Western note in the paintings is distinguishable, and a merit. The group popularly called the "Hoosier School of Painters," centering about Indianapolis, presents as compact, as sincere, as thoughtful, a group of landscape workers as there is in this country. Eminently characteristic of this body is Mr. Theodore C. Steele, often indeed called its dean, who today paints the Western forests and the prairies, hills and valleys, with a freshness and vigor and individuality that have steadily developed from the days when he returned from Munich, where he and most of the leaders of the School studied, in or around the eighties. The development in this interesting school has been toward the interpretation of atmospheres and light and movement, the spirit rather than the more objective form. A charm of Mr. Steele's pictures is their intimacy, their thorough sympathy, and knowledge. These influences which we see in Mr. Steele's art pervade much of the exhibition. Very kindred are the pictures by J. Otis Adams, Otto Stark, William Forsyth and the other nearer associates of the Hoosier school. Mr. Forsyth's picture "The Last Gleam" somewhat separates itself from his others. It seems to be more subjective, and of psychological striving, and in technique seems to mark a re-crudescence of the Munich influence in this artist. This picture, it very reasonably is supposed, was instrumental in determining the Jury of Awards to allot the Chicago Fine Arts Building Prize (\$500) to Mr. Forsyth. A virile painter often associated with this group is Mr. L. H. Meakin of Cincinnati. Also a stu-

dent at Munich, he shows, too, some of the after influences common to the Hoosier School, though his landscapes are as individual as any American's.

The St. Louis painters this year contribute a number of interesting pictures. One of these is "The Veranda," by Mr. Gustav von Schlegell, almost a nocturne, in which one looks past a family group out into a soft, warm-toned twilight. One of the good portraits, too, is by Mr. von Schlegell. It is of Dean Calvin M. Woodward, recently of Washington University. Mr. Carl G. Waldeck is a St. Louisan who chiefly devotes himself to portraiture, but occasionally is represented, as now, by a figure composition. His chief contribution is called "American Type," and shows the head of a young girl. The work is refined though virile, and the color treatment beautiful. One of the personalities strikingly manifested in Western painting, of course, is that of Mr. Edmund H. Wuergel, so long associated with Professor Ives in the St. Louis Art School and its director since its separation from the Museum. The extremely distinctive landscape paintings of this artist seem to mirror his individual temperament very strongly, and to interpret a sensitive and refined, albeit somewhat melancholy poetic, regard for nature. The present exhibition includes two large canvases in which the composition is very decorative, and the poetic strain elegiac, and a smaller picture in which a bit of woodland, with trees, richly laid against the sky, is attractively interpreted. Representative of the Impressionists, par excellence, is Mr. Dawson-Watson, who, though a figure painter of strength, is represented by a modest little wheat-field in which the stirring of the air, the movement of the balmy summer sky, are generously expressed, and an overmantel panel, high in key, which presents a conventionalized landscape, with formal figures in a purely decorative scheme.

A painter whose effort has been to describe objective nature, and in whose work some of the discerning have taken genuine delight, is Mr. Gustav Wolff, whose art, until his recent studies in



SPAN UP

IRVING R. BACON

Holland and France, was a product of the West, and of St. Louis. His landscapes were flavored of the soil, and yet in sympathy with traditions. In Holland, Mr. Wolff was tremendously impressed by the Dutch landscape school and also by the landscape of the Netherlands itself; and for the last two or three years the old personal note in his pictures has been somewhat overshadowed by this new influence. The present examples indicate the gradual assimilation of this new European material, and suggest the return of the artist, with increased technical knowledge, to his own intimate and consistent interpretation of nature in his own Western country. A painter who loves his profession, evidently, and may help the rest of us to love it, is Mr. F. G. Carpenter, who contributes figure compositions. Another landscapist of increasing promise is Mr. Arthur Mitchell. A trend somewhat noticeable in the St. Louis contributors is toward decorative expression whatever

the subjects painted. Another leader in this direction is Mr. Frederick Oakes Sylvester, interpreter—the interpreter, indeed—of the splendid Mississippi River. Two examples of his work are shown; one, a decorative panel in which the grand palisades of the Illinois shore loom large beyond a stretch of still water enlivened with reflections from tall banks and isolated clouds. This picture is entitled "The Stream of the Ancient Arrow-Maker."

Perhaps for many the most striking exhibit by one artist in the collection is that of Mr. Henry Salem Hubbell, who is affiliated with the Chicago chapter of the Society. He contributes "Henry and Jack," a large canvas showing a boy standing, with a large dog; "Caprice," an interesting and very clever figure composition, and "By the Window," an interesting arrangement of color. Some have wondered why Mr. Hubbell's works did not secure the Chicago Fine Arts Building prize, but it should be noted



APPROACHING STORM

GUSTAV WOLFF

that his painting is rather cosmopolitan, while the landscapes of the Hoosier painter who was awarded this prize represent something inherent in the progress of Western art.

This cosmopolitan flavor, if one may call it that, is almost as distinctive in the Chicago group of contributors as is any quality in the groups from St. Louis or Indianapolis. One feels it again in the competent painting of Mr. Oliver Dennett Grover, an artist with skill and artistic feeling, who studies his subjects well and whose command of color is noteworthy. There are not a few individual painters worthy of attention in this group. A gem of the exhibition is Miss Anna M. Newman's little *genre*, "Her First Romance," brilliantly painted, with fine, pure color. Mr. Adam Emory Albright, who gives us pictures of children, usually in the open air, and always in an interesting tonal scheme; Mr. Walter

Marshall Clute, painter of interiors with figure compositions; Gardner Symons, now of Brooklyn, but a native of Chicago; Mr. William Wendt, a vigorous landscape painter who can at once compose, interpret and describe, who knows the sunlight and understands the decorative element in the rugged outbursts of Nature in the far West,—with others, including some of the younger workers, have left strong impressions on thousands of visitors to the exhibition.

In water color perhaps the strongest worker exhibiting is Miss Alice Schille. Miss Schille has a fine appreciation for this medium, and she joins with it artistic spirit and considerable power of expression. "The Melon Market" scintillates with bright, well-placed color, and "The Little Red Petticoat" is a delightful child study, broadly handled.

Etchings and color prints form an interesting section of the display. The

etching prize has been awarded to Mr. George Aid of St. Louis for his "Château d'Amboise." Block prints by Gustav Baumann of the Indianapolis group are quite attractive and exhibit good sense of composition both in line and color. Drawings and color etchings by Miss Maud Hunt Squire of Cincinnati are of a high degree of technical excellence. Another St. Louis etcher whose work is attractive is Mr. Gustav F. Goetsch, who interprets Mississippi River subjects. "A Girl and Baby," by Mr. Oscar Grosch of Cincinnati, has attracted attention. Color etchings are shown by Mr. L. O. Griffith of Chicago and others. Mr. E. T. Hurley of Cincinnati and Miss Irene Bishop Hurley both are clever etchers; and so is Miss Bertha E. Jacques of Chicago—we have come to look for this work in the Society's exhibitions. Interesting pictures

by these artists and others, including Messrs. Ralph M. Pearson, F. W. Raymond, Earl H. Reed, Otto J. Schneider, Mrs. Helen B. Stevens, Thomas Wood Stevens, W. C. Both of Chicago, Frederick J. Polley of Indianapolis, are quite sufficient in quality to show that this branch is growing healthily.

Although some of the good sculptors of the country are members of the Society, the showing made by the sculptors in the exhibition is limited, because of the difficulties of transportation from one exhibition point to another. Only a few small pieces are included with the paintings traveling from city to city, among them, however, several meritorious works. Figurines by Miss Caroline Risque of St. Louis represents, through this clever artist, a group of young women of that city whose attainments as sculptors are considerable.

CARMEL MISSION BY MOONLIGHT

BY HERBERT HERON

The moon is cold; the ocean air is chill.
Alone with lonely owls the Mission stands,
The staring belfry towering on the sands
That hold in Serra's grave the ever still
Repose of mighty labors—love and will
In rest profound, where once the brooding bands
Of dark-souled beings lifted up their hands
To God, and heard the angel voices thrill.

Mute are the bells that called the nights of old;
Forever lost the chanted melody,
That mingled with the sounding of the sea:
The lofty moon, through clouds of windy cold,
Mocks in her silver faith their vanished gold,
The altar-lights of warmth and mystery.